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The Arts of the Church

EDITED BY THE
REV. PERCY DEARMER, D.D.

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REV. PERCY DEARMER, D.D.

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The Arts of the Church

HERALDRY OF THE CHURCH

A HANDBOOK FOR DECORATORS

BY THE

REV. E. E. DORLING, M.A., F.S.A.

WITH EIGHTY-THREE ILLUSTRATIONS

A. R. MOWBRAY & CO. LTD.

LONDON : 28 Margaret Street, Oxford Circus, W.

OXFORD : 9 High Street

First printed, 1911

EDITOR'S NOTE

THE little volumes in the ARTS OF THE CHURCH series are intended to provide information in an interesting as well as an accurate form about the various arts which have clustered round the public worship of God in the Church of Christ. Though few have the opportunity of knowing much about them, there are many who would like to possess the main outlines about those arts whose productions are so familiar to the Christian, and so dear. The authors will write for the average intelligent man who has not had the time to study all these matters for himself; and they will therefore avoid technicalities, while endeavouring at the same time to present the facts with a fidelity which will not, it is hoped, be unacceptable to the specialist.

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The Arts of the Church

Heraldry of the Church

A Handbook for Decorators



INTRODUCTION

THIS little book is intended, as its sub-title implies, for the use of church decorators. It has been written, and illustrated by the writer, in the hope of inducing Church people of to-day to take a little more pains with the heraldry that is placed by them in painted windows and on carven stones, and of telling something of what is implied by the use of heraldic ornament.

With this aim, examples of the shields of arms that are most likely to be used

in the decoration of churches are here described in simple intelligible terms. The first part of the book is occupied with the arms of the dioceses of the Church of England ; the remainder of it comprises the shields, some devised in mediaeval times to typify certain of the saints, some designed by the writer to serve the same purpose for those saints whom the armorial writers of the middle ages omitted from their lists.

It is hoped that this selection will be found useful and reasonably comprehensive. Though exigencies of space forbid the inclusion of all coats of arms that have been assigned to saints, there is here a shield for each saint in whose honour twenty churches and upwards have been dedicated in England. Of these by far the largest number, considerably over 2,000, have the Blessed Virgin as their patron saint. All Saints is the next most favoured dedication, more than 1,200 churches having this title. Then follow

S. Peter with over 900 ; and S. Andrew and S. Michael with more than 700 churches. Holy Trinity is the invocation of between 600 and 700 ; S. James, S. John the Evangelist and S. John Baptist give their names to over 500 churches. S. Nicholas follows with close on 400 ; Christ Church and S. Paul are the titles of nearly as many. S. Laurence, S. Margaret and S. Mary Magdalene respectively are the patron saints of over 200 churches, and between 100 and 200 are dedicated in honour of S. Bartholomew, S. George, S. Giles, S. Helen, S. Leonard, S. Luke, S. Mark, S. Martin, S. Matthew, S. Stephen and S. Thomas the Apostle. Holy Cross is the name of close on 100 churches ; S. Catherine, S. Cuthbert, and S. Saviour of nearly as many. Between 50 and 80 have the names of S. Augustine, S. Clement, S. Botolph, S. Oswald, S. Barnabas, S. Thomas of Canterbury and S. Anne. Ranging between 40 and 70 are the dedications of churches in honour of Emmanuel,

S. Chad, S. Philip, and S. Wilfrid ; while from 20 to 40 churches have the titles of S. Bridget (or S. Bride), S. David, S. Faith, S. Gregory, S. Hilda, S. Alban, S. Denys and S. Jude.

This book makes no claim to be a manual of heraldry. The mysterious jargon of the science is, as far as possible, replaced by straightforward English which may be easily understood by readers ignorant of heraldic technicalities. It has been, of course, impossible entirely to avoid the use of technical terms ; but these will explain themselves when the descriptions in which they occur are compared with the drawings placed opposite to them.

Heraldry is a matter which enters, and always has entered, very largely into the decoration of churches. Carvers in wood and stone, workers in metal and glass, painters, embroiderers and illuminators have all enriched our stores of heraldic art. But the heraldic art of the middle

ages is a very different thing from that of the last three hundred years. Even when to modern eyes the old examples seem crude and harsh it is impossible to deny their vigour and power ; when, as is most often the case, they attain to beauty their beauty is of a quality that must appeal to the modern craftsman who is trying to import into his own work something of the dignity and charm that distinguish the old.

But for the most part the modern craftsman is trying to do nothing of the kind. Oblivious to what almost every old church has to teach him, he is content to reproduce the mistakes and the feebleness of other moderns as ignorant as himself. If he can be persuaded to study the old examples he copies and traces and measures them, not because he is too humble to try to work as the men of old time worked, trusting to a keen eye and a sure hand to give life and proportion and stateliness to his work, but because he is

too idle to find out for himself the ways by which they reached to the success that is theirs.

Let it be understood that I am speaking of heraldic work, and of that only. For the decorators of to-day can produce work that is every whit as fine in execution as that of the middle ages. It is their design that sadly needs improvement ; and the pity of it is that their patrons are satisfied with the poor stuff that issues every day from the workshops. When, as sometimes happens, the modern worker is neither humble nor idle, but merely a conceited and ignorant fellow who trusts to his own unaided genius to produce heraldic ornament, the result is usually ludicrous, and if it were not so fatuous would be distressing.

What this little book aims at is to teach the decorator who is willing to learn that heraldry may be as beautiful to-day as ever it was ; that it may have distinction and grace and fitness akin to that of the

Middle Ages ; that if his work is to possess those qualities he must first study the armorial glass and the seals, the monuments and the illuminations of the olden time. If he will not do that, let him at least be guided by those who have gone for their inspiration to the work of the great periods.

The question arises then—What are the elements of the beauty of ancient heraldic design ? I think they are three ; first, cleanness and firmness of line ; secondly, balance and proportion ; and lastly, splendour of colour. If modern work is to have the same beauty it must conform to the same rules.

Let all your lines, then, be clean and firm and expressive. There must be no haziness or sketchiness of outline. You must get your effects with a strong sure stroke in which each touch of pen or chisel, needle or brush means something definite. Look at the leopards in the shield of Lincoln, page 43, or the cinqfoils

in the arms of S. Davids, page 59. In the one case the simple drawing of the beasts attempts to show how roundness and strength and “go” may be expressed with economy of line ; in the other the cinquefoils placed on the cross seem, without being exactly formal and regular, to have their due value in the little scheme of decoration. Everyday experience shows only too plainly how qualities of that kind, which are the essence of ancient heraldic art, are lacking in most of the heraldry of to-day.

The mediaeval armorists attained in an apparently instinctive and effortless manner to a quality of proportion which we can only reach after long and careful study of their draughtsmanship. Their secret appears to be this ; that they made the amount of space covered by the charges rather less than the area of the field left visible. We, on the other hand, are apt either to make our charges far too small, when the shield looks poor and weak, or

too big, when it has a crowded and overweighted appearance. Look at the Chester mitres, page 79, or at the birds in the shield of S. Thomas, page 153. In both instances there is some sort of balance between the charges and the field, and it may perhaps be claimed for each that the effect is lively and agreeable.

The same sort of caution is necessary when dealing with large charges which have smaller objects upon them. S. George's cross, page 135, satisfies the eye, but it is considerably narrower than that of Carlisle, page 77, which must needs be wide because of the mitre which it carries. Again, when a large charge is between smaller objects the same care must be exercised. Compare S. George's cross with that of Durham, page 75, and see how the latter is narrow to allow room for the four lions. Yet all three crosses are of sound heraldic type, the Carlisle cross being wide to allow the mitre to have its due effect in the scheme, that of Durham

being narrow to let the four lions do their share.

Or compare the fesse in the arms of Oxford, page 49, with that of S. Barnabas, page 163. Each is a good fesse ; but the one is narrow because it has other charges above and below it, the other is wide because it has charges upon it.

Beware of what are called “art colours.” If a thing is red, paint it red, a clear, bright, splendid scarlet. Do not use pink, or crimson, or terra-cotta. Hues such as those must be banished absolutely from the palette of the heraldic painter. For a blue thing use a clean and cool colour like Prussian blue. A hot, purply blue should be avoided. A vivid green of the colour of young spring grass is, in the same way, preferable to olive or emerald or bottle-green.

The love of the mediaeval armorists for blue is noteworthy. The celestial colour is what we naturally expect to find in shields that typify the Blessed Virgin,

such as the arms of Salisbury, of Lincoln, and the shield of Our Lady itself. But it appears also in the arms assigned to martyrs, such as S. Andrew, S. Clement, and S. Edmund ; in that of Edward the Confessor, of Hilda the abbess, of Guthlac the hermit. This fondness for blue is possibly a reflection of the devotion of the English Church for the Blessed Virgin, a devotion which is further exemplified in the enormous number of churches that are dedicated in honour of the Mother of our LORD.

It remains to give some hints as to the drawing and placing of heraldic charges, and to explain a few technical terms.

Swords should be so drawn as to look like real weapons, not like theatrical properties.

Keys, when there is a pair of them (see Winchester, page 21) have a better appearance if their wards, which are always upwards, are of different patterns. When

they are crossed that which is placed diagonally from top left to bottom right should be above the other. (See Gloucester, page 37, and compare the croziers of Llandaff, page 45.)

“Leopards” are lions walking and full-faced; “lions” are sidefaced and rampant. (See Lincoln, page 43, and Durham, page 75.)

The chief is the upper part of the shield. A chief is that same part cut off by a horizontal line.

The saltire is a difficult charge to draw satisfactorily, and it is well to get the four arms as nearly as possible of equal length and its upper and lower angles slightly less than right angles.

Make your mitres of the simple early shape. Do not be lured into drawing the ugly bulbous objects which did duty for mitres in the seventeenth and eighteenth centuries.

Keep the angles of chevrons (see S. Botolph, page 165) somewhat acute.

A chevron with an obtuse angle is not a beautiful thing.

All drapery should be expressed by simple lines. Shading by cross-hatching should not be attempted. (See Sodor and Man, page 89, and S. Matthew, page 107.)

When a shield contains only three similar charges arranged two and one, the lowest of the three may be very slightly larger than the other two. (See S. Nicholas, page 183.)

It is perhaps hardly necessary to explain that "gules" means red, "azure" is blue, "sable" stands for black, and "vert" is the heraldic name for green.

It remains for me to express my great indebtedness to the monumental *Ecclesiastical Heraldry* of the late Dr. Woodward, to Dr. Husenbeth's *Emblems of Saints*, to Mrs. Jameson's valuable works, *Sacred and Legendary Art* and their companions, *Legends of the Monastic Orders* and *Legends of the Madonna*, to the great *Catalogue of Seals in the British Museum* compiled by

Dr. Walter de Gray Birch, and last but not least to Frances Arnold-Forster's *Studies in Church Dedications*. Without the aid which these writers have afforded me I could hardly have produced this little piece of work. If those who use it find it of any value and interest I shall be more than happy.

E. E. D.

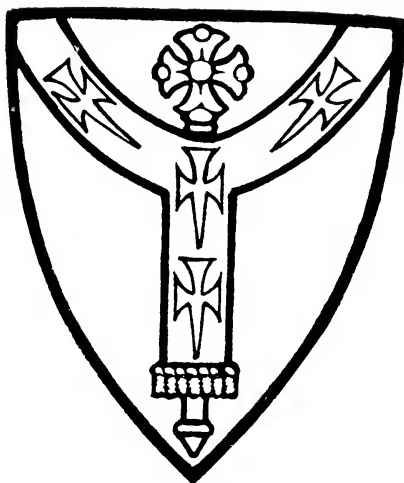
ARMS OF SEES IN THE
PROVINCE OF CANTERBURY

CANTERBURY

Azure an archbishop's crozier with its staff silver and its cross gold surmounted by a pall in its proper colours.

Simon Islip (1349-66) was the first Archbishop of Canterbury who had these arms engraved upon his seal; all his successors have employed them as the arms of the metropolitan see of England.

The pall is white, edged and fringed with gold, and the four crosses upon it, which must have the shape drawn in the illustration opposite, are black. The arms of the See of Armagh are the same as those of Canterbury; those of the Archbishopric of Dublin have five crosses on the pall, otherwise they are like those of Canterbury and Armagh.



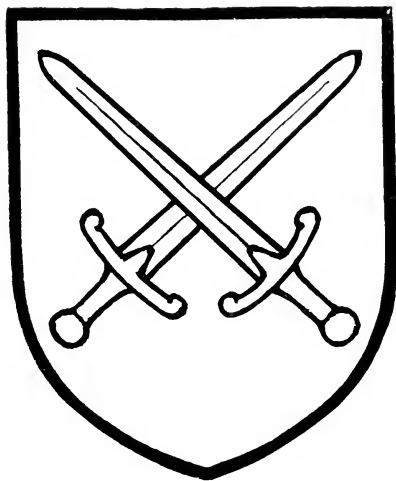
CANTERBURY

LONDON

Gules two swords gold of S. Paul crossed saltirewise with their points upwards.

Ralph Stratford (1340-54) seems to have been the first Bishop of London to display these arms as those of the see, although several of his predecessors had introduced into their seals a figure of S. Paul, the patron saint of the cathedral and city, with his emblems of sword and book. After Bishop Stratford's time the use of the arms by Bishops of London became almost universal.

The mediaeval heralds gave to S. Paul himself the same shield but with the swords silver.

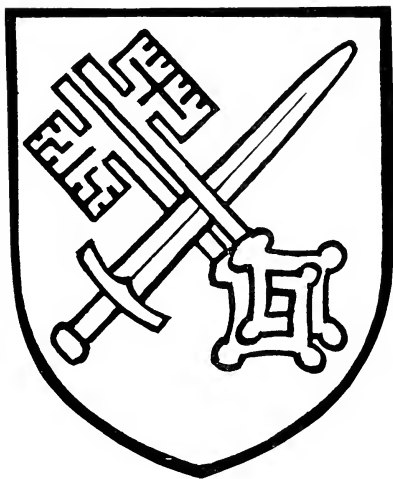


LONDON

WINCHESTER

Gules S. Peter's keys gold and silver with S. Paul's sword thrust between them saltire-wise and having its blade silver and its hilt gold.

This is the most usual form of these ancient arms, borne in memory of the saints in whose honour the cathedral is dedicated. The manner in which the charges are arranged has varied from time to time ; but the field is consistently coloured red ; the keys set back to back with their bows interlinked are always gold and silver ; and it is always the golden key which lies over the blade of the sword.

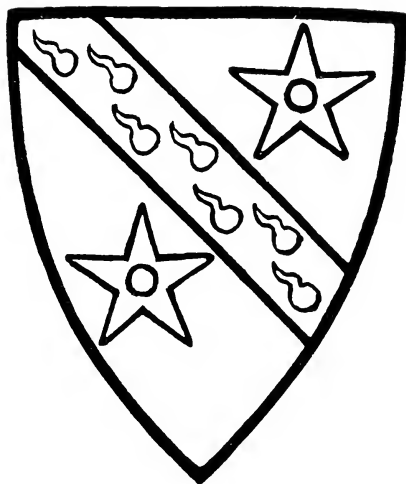


WINCHESTER

BANGOR

Gules a bend gold sprinkled with drops sable between two pierced molets silver.

These are the colours used at present. In former days the bend was silver; sometimes the drops were coloured blue. The red of the field is seen through the piercing of the molets. It is impossible to say what is the origin of these beautiful arms, or if they have any reference to the dedication of the cathedral or to a bishop of olden times. The seal of Bishop Roland Merrick (1559-66) is the earliest in the collection at the British Museum to show these arms impaling his own personal coat.



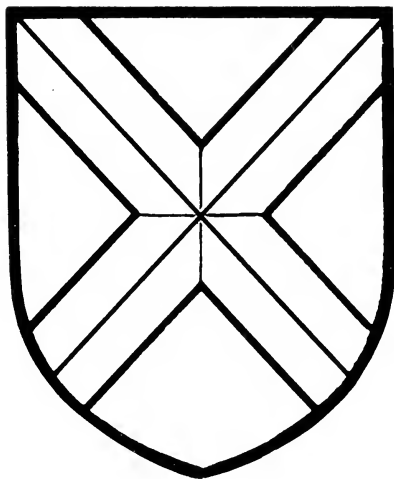
BANGOR

BATH AND WELLS

Azure a saltire quartered saltirewise gold and silver.

The arms are those of Wells, the seat of the bishop, the saltire being S. Andrew's cross in allusion to the dedication of the cathedral. The arms of Bath are not now used.

The field is blue. Each arm of the saltire is divided lengthways into equal alternate strips of gold and silver, beginning with gold in the top left-hand corner. The gold is consequently above the dividing-line on the dexter side (that is the spectator's left), and below it on the sinister side of the saltire.



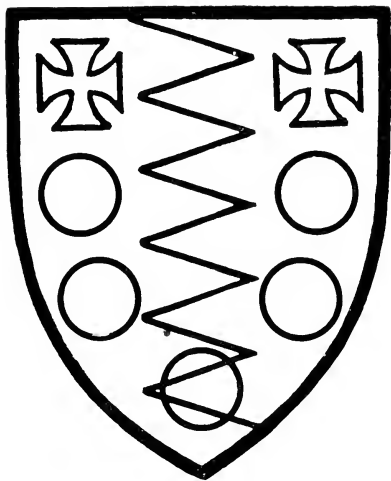
BATH AND WELLS

BIRMINGHAM

Party indented gold and gules five roundels with two crosses formy in the chief all counter-coloured.

The field of these arms, divided by the zigzag line into two halves (that to the spectator's left being gold and the other side red), is derived from the ancient shield of the Berminghams, a powerful feudal family holding in the Middle Ages broad domains where the city now stands. The two crosses and the five roundels are added in memory of S. Philip in whose honour the cathedral church is dedicated. As the blazon indicates, these charges are countercoloured, that is those that are on the gold are red, and *vice versa*, the roundel in the foot of the shield where the zigzag line passes through it being itself partly red and partly gold.

The meaning of these charges is explained later under S. Philip, page 184.

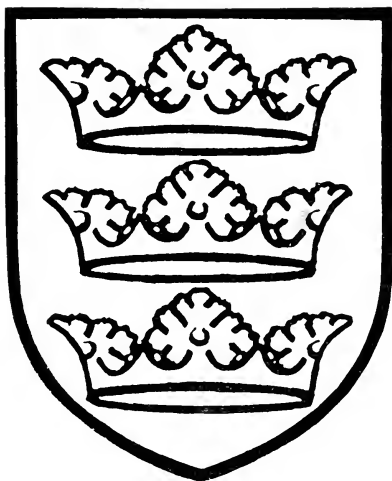


BIRMINGHAM

BRISTOL

Sable three crowns palewise gold.

An early example of these arms has the field azure, and that is probably its original colour. When the field was blue there was a good reason for setting the crowns one under the other, for thereby this shield was distinguished from one of the many shields assigned to S. Edmund in which the golden crowns were arranged two and one. The date of the change of the colour of the field from blue to black is lost. It has been suggested that the three crowns refer to the dedication of the cathedral in honour of the Holy Trinity.



BRISTOL

CHICHESTER

Azure our LORD clad in white with a golden girdle seated upon a throne gold and having a sword coming out of His mouth with its blade silver and its hilt gold.

This design, evidently suggested by S. John's vision of our LORD in glory, appears in the seals of Sigefrid who ruled the see from 1180 to 1204, and of Richard de la Wich and John Chipping, thirteenth-century Bishops of Chichester. In these seals, however, the sword is omitted, and the figure is set between two candlesticks. The fifteenth-century seal of the dean and chapter omits the candlesticks, but has the sword. John Arundel, bishop from 1459 to 1477 was the first bishop to place the figure upon a shield as the arms of the see.

The face of our LORD should be painted in its natural colours ; so should the hands and feet which show the wounds. The halo is gold with a red cross upon it. The throne may have a red cushion, and the footstool may be of the same colour.

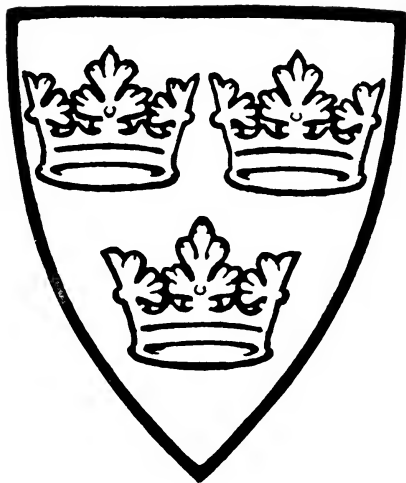


CHICHESTER

ELY

Gules three crowns gold.

Bishop William de Luda is found using these arms as early as 1290. They are those assigned to S. Etheldreda, Queen of Northumbria and founder of the Abbey of Ely, in whose honour the cathedral church is dedicated. The reverse, *Gold three crowns gules*, are the arms of S. Osyth, Queen of the East Saxons and founder of a nunnery at Chick in Essex, who was murdered by the Danes about the year 676.

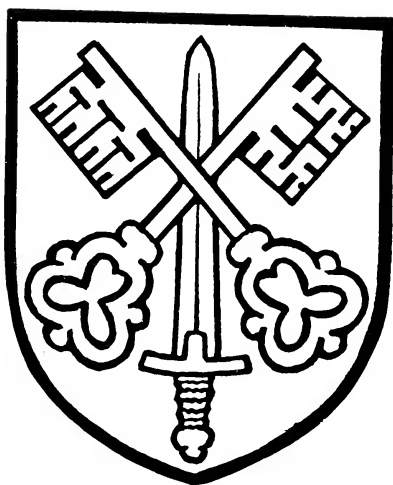


ELY

EXETER

Gules a sword silver with its hilt gold surmounted by two keys gold crossed saltirewise.

These arms assumed their present form in the episcopate of John Boothe, Bishop of Exeter from 1465 to 1478. Edmund Lacy (1420-55) took two keys and a sword in saltire for the arms of the see. Edmund Stafford, his predecessor, used two keys. The charges are borne in allusion to the ancient dedication of the cathedral to S. Peter and S. Paul.



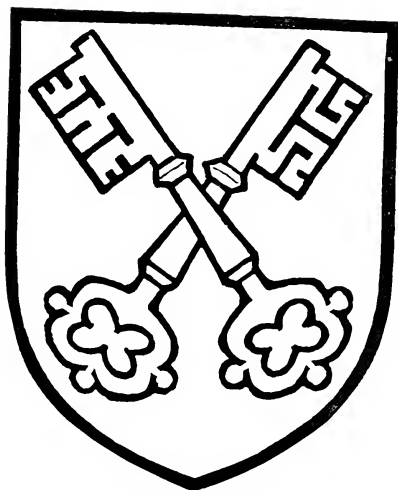
EXETER

GLOUCESTER

Azure two keys gold crossed saltirewise.

The Abbey of Gloucester was under the protection of S. Peter, and the keys of the Apostle naturally appear in the blue shields of the monastic house and the see. When in later years the name of S. Paul was added to the dedication, S. Paul's sword was borne upright along with the keys, and is so engraved in the fifteenth-century seal of the abbey. The sword has, however, been disused for a long time.

The shield that the armorists of the Middle Ages assigned to S. Peter himself was *Gules two crossed keys silver*.



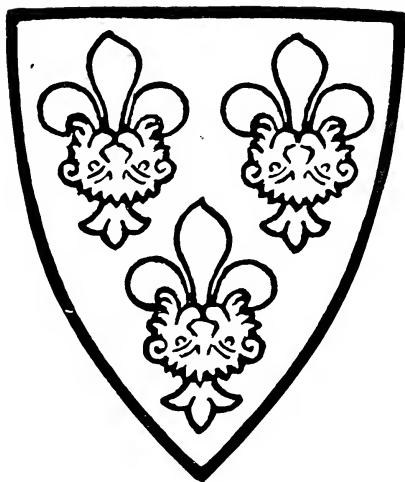
GLOUCESTER

HEREFORD

Gules three fleurs-de-lis coming out of leopards' heads gold.

This is the coat-armour of the powerful house of Cantilupe from which came Thomas de Cantilupe, Bishop of Hereford from 1275 to 1282. Adam Orlton, the next bishop but one after him, had two such fleurs-de-lis engraved in his seal, and after his time these arms came to be regarded as the arms of the see.

The leopards' heads are usually drawn reversed, as in the illustration opposite, but there is good reason for believing that they are nothing more than a decorative elaboration of the ball or knop from which the leaves of the flowers spring. The earliest examples of the arms of Cantilupe show three golden fleurs-de-lis on red, and the seal of a fifteenth-century Bishop of Hereford gives them in the shield of the see with very large plain knops. But usage has decided that the knops shall be leopards' heads reversed, and it is as well, no doubt, to conform to the usual practice.



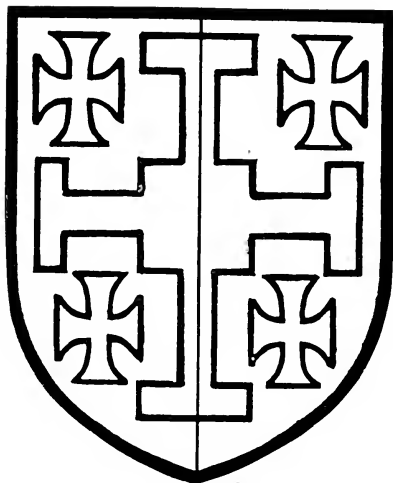
HEREFORD

LICHFIELD

Party gules and silver a cross quadrate and potent between four crosses formy all countercoloured.

No satisfactory explanation is known of these ancient and remarkable arms, which in the Middle Ages were devised for S. Chad, Bishop of Mercia, and patron of the cathedral.

The shield is equally divided by the perpendicular line and coloured red and silver, the red being on the spectator's left hand. The large cross, similarly divided, is coloured red where it rests on the silver, and silver in its other half. The four small crosses are treated in the same way, those in the red half being silver while the two in the silver are red. The central cross is of unusual form. Its arms issue from a square and end in crutch-shaped pieces, whence its name "potent," from the French *potence* = a crutch.



LICHFIELD

LINCOLN

Gules two leopards gold and a chief azure with Our Lady enthroned with the Child all gold therein.

These arms first appear in the seal of William Smith, Bishop of Lincoln from 1495 to 1514. The lower part of the shield contains the traditional arms of the Dukes of Normandy in memory, it seems probable, of William the Conqueror, who in 1085 transferred the seat of the bishop of that vast diocese from Dorchester on the Thames to Lincoln. The figures in the chief refer to the dedication of the cathedral in honour of the Blessed Virgin.

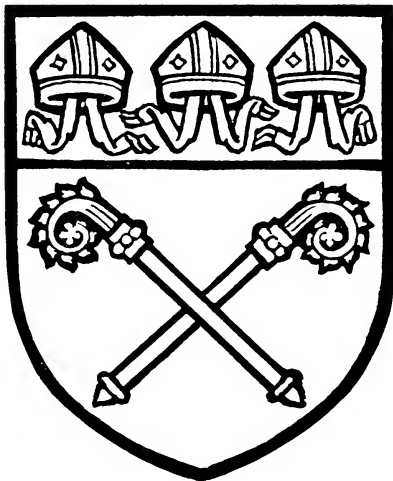


LINCOLN

LLANDAFF

Sable two croziers crossed saltirewise, the one gold, the other silver, and a chief azure with three mitres gold therein.

The golden crozier, laid diagonally with its head in the top left-hand corner of the black field, should pass *over* the other, which is all of silver. The three golden mitres in the blue chief should be so arranged that with their pendent labels they occupy about half of the area of that upper part. This is not an easy shield to draw so that it presents a quite satisfactory appearance. The croziers especially require very careful treatment. They must be drawn boldly, even at the expense of proportion, otherwise they will look very thin and make no show on their black background. The charges themselves seem to have no special reference to the history of the see or to the dedication of the cathedral.

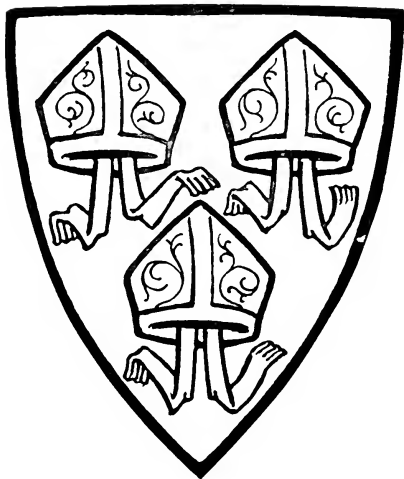


LLANDAFF

NORWICH

Azure three mitres with their labels gold.

These arms are found as early as 1351 in the second seal of William Bateman, Bishop of Norwich from 1344 to 1355. Dr. Woodward (*Ecclesiastical Heraldry*, p. 327) suggests that the three mitres "may possibly refer to the union in the See of Norwich of the Bishoprics of Thetford, Dunwich, and Elmham."

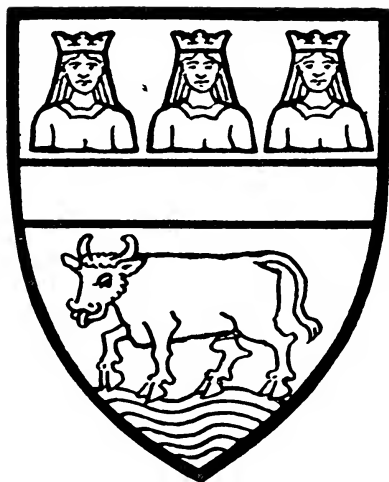


NORWICH

OXFORD

Sable a fesse silver between three ladies' heads in the chief with their clothing silver and their crowns gold and an ox silver passing a ford in the foot.

The lower portion of the shield contains the canting arms of the city ; the ford being represented by waved bars alternately silver and blue. The ladies' heads above the fess perhaps refer to S. Frideswide, Abbess of Oxford and her two patron saints, S. Cecilia and S. Catherine. Dr. Woodward put forward the suggestion that the heads may be those of kings, referring to the tradition of the royal foundation of the University.

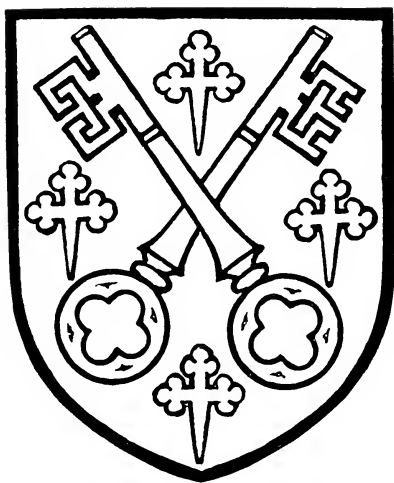


OXFORD

PETERBOROUGH

Gules S. Peter's keys crossed saltirewise between four crosslets fitchy gold.

Both the keys are gold in spite of the convention that one of S. Peter's keys should be silver. The arms are those of the Abbey of Peterborough (in which only the keys appeared), differenced by the addition of four golden crosslets, having their lower arms ending in spikes. The other arms of the crosslets are made in the fashion of the Middle Ages with trefoil ends.



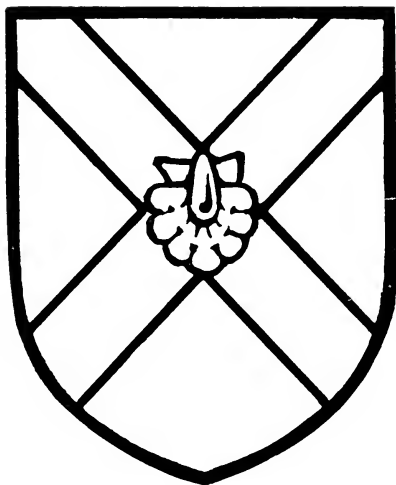
PETERBOROUGH

ROCHESTER

Silver a saltire gules with a scallop gold thereon.

The earliest Rochester seal in the British Museum collection that displays these arms is that of John Scory, bishop from 1551 to 1554.

The red saltire is in allusion to S. Andrew in whose honour the cathedral was originally dedicated. The reason for the golden scallop is lost.

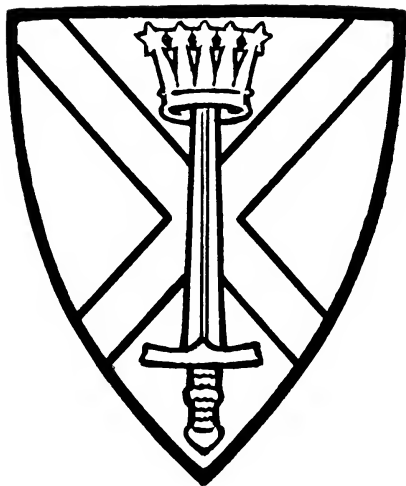


ROCHESTER

ST. ALBANS

Azure a saltire gold and over all a sword set upright with its blade silver and its hilt gold and having over its point a celestial crown gold.

Here the ancient arms of the abbey, which bore S. Alban's golden saltire on blue, are differenced by the martyr's sword and crown to form the arms of the see.

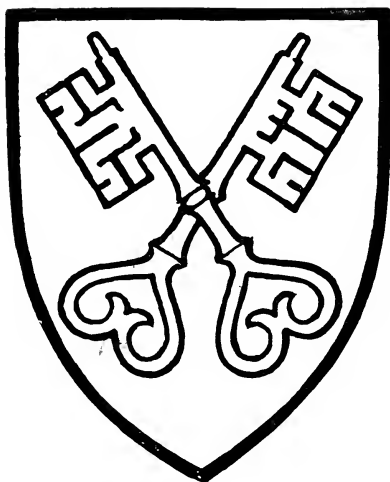


ST. ALBANS

ST. ASAPH

Sable two keys silver crossed saltirewise.

This is the usual form of these arms, and they are so engraved in the seal of Robert Lancaster, Bishop of S. Asaph from 1411 to 1433. But in one earlier and some later examples a crozier appears instead of one of the keys. There is no obvious reason for the reference of the keys to this saint or to the see that bears his name.

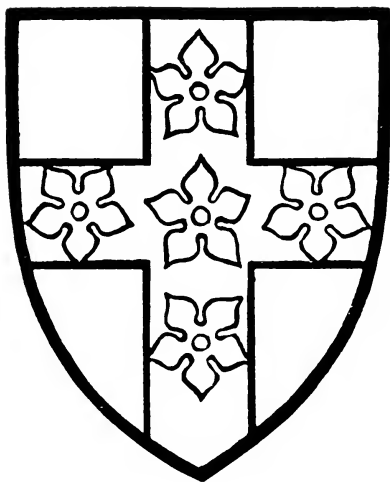


ST. ASAPH

ST. DAVIDS

Sable a cross gold with five cinquefoils sable thereon.

These arms have the appearance of a personal coat. It is impossible to say how or when they came to be assigned to the see. In our drawing the cinquefoils are pierced in accordance with ancient practice. The gold of the cross shows through the holes.



ST. DAVIDS

SALISBURY

Azure the Blessed Virgin Mary with the Child gold.

The arms of the see are suggested by the dedication of the cathedral church in honour of Our Lady. In all examples of these arms the Child is carried on the right arm of His Mother, who is standing. Both before and since the Reformation the almost universal practice has been to represent the Virgin crowned and holding a sceptre in her left hand.



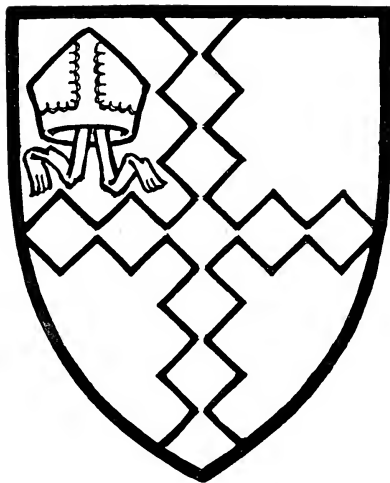
SALISBURY

SOUTHWARK

Silver a cross indented gules with a mitre gules in the quarter.

These arms are a differenced version of the armorial bearings of the Priory of S. Mary Overie in Southwark whose church is now the cathedral of the diocese. The shield of the priory was silver with the same red cross of lozenges and a lozenge gules in the quarter. The modern substitution of the mitre for the old lozenge is a very happy and expressive example of heraldic differencing.

Great care is needed in the drawing of this cross. It is easy to make this beautiful charge quite ugly and ridiculous ; but there is no need to do so.

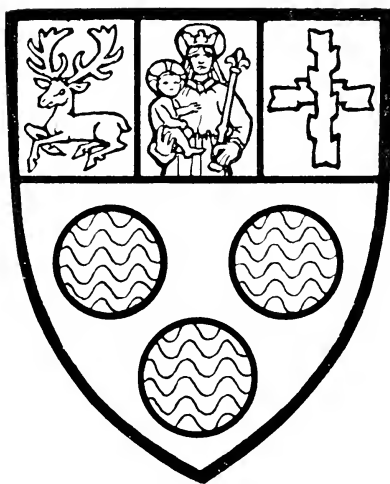


SOUTHWARK

SOUTHWELL

Sable three fountains and a chief gold with a pale azure between a deer in its proper colours lying down and two ragged staves vert crossed with Our Lady and the Child gold in the pale.

The "fountains," which are coloured with six waved bars alternately blue and silver to represent water, refer to the second syllable of the name. The deer which is part of the arms of the town of Derby, and the green cross which appears in those of Nottingham, refer to the two counties which comprise the diocese ; while the blue pale with its golden figures is a reminder of the See of Lincoln of which the County of Nottingham was formerly a part. There is no reference to the See of Lichfield to which Derbyshire used to belong.

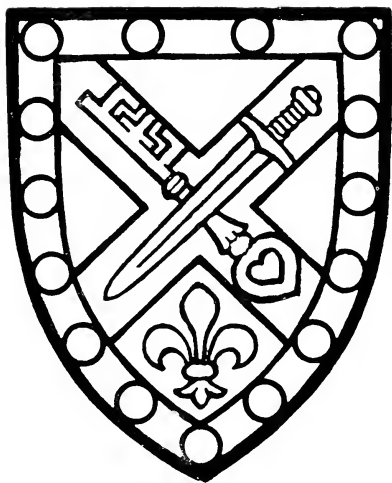


SOUTHWELL

TRURO

Silver a saltire gules with a fleur-de-lis sable in the foot and upon the saltire a key gold surmounted by a sword gold having its hilt upward all within a border sable charged with fifteen bezants.

Dr. Woodward (*Ecclesiastical Heraldry*, p. 189) explains these arms as follows :—The red *saltire*, the cross of S. PATRICK, is taken as the heraldic symbol (in modern times only) of the ancient Celtic Church. The sword and key in saltire are taken from a shield in the Church of S. GERMANS, the old Episcopal seat. The *fleur-de-lis* is assumed to denote the transference of the see to the Church of S. Mary at Truro. The bordure is composed from the arms of the Duchy of CORNWALL.



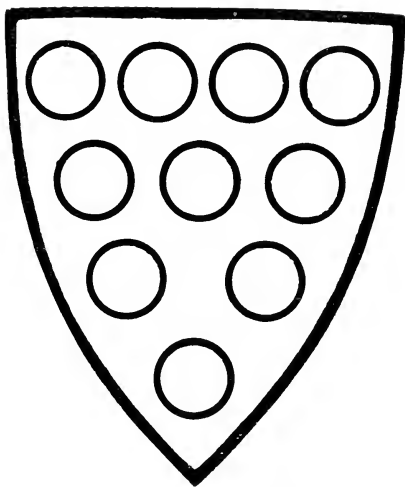
TRURO

WORCESTER

Silver ten roundels gules.

These arms are not, as is sometimes said, those of Godfrey Giffard, Bishop of Worcester from 1268 to 1302; the charges in his paternal coat were three passant lions. This shield with the red roundels is found in a fourteenth-century seal of the Hospital of S. Wulstan at Worcester. He was made Bishop of Worcester in the time of Edward the Confessor and lived into the reign of William Rufus. In the Middle Ages his name is found among those of the saints in whose honour the cathedral was dedicated, and the memory of this great-hearted and patriotic bishop was greatly cherished there. The shield was perhaps devised to commemorate some forgotten deed of his.

Thomas Peverell (1407-19) is the first Bishop of Worcester whose seal is known to have contained these arms as representing the see.



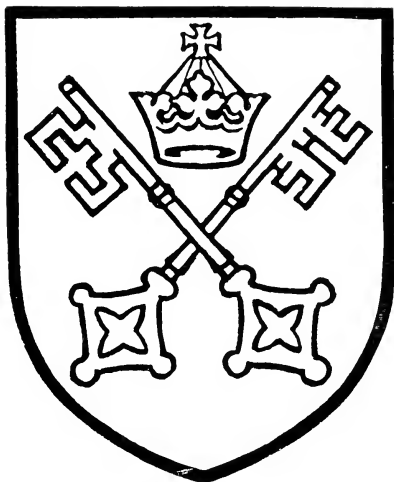
WORCESTER

ARMS OF SEES IN
THE PROVINCE OF YORK

YORK

Gules the keys silver of S. Peter crossed saltirewise and in the chief a crown gold having a tall cap rising out of it.

The drawing is from the seal of Archbishop Robert Waldby (1397-98) who appears to have been the first prelate to assume these arms. In modern times the crown is made like the crown of the King of England, but from its form as Archbishop Waldby assumed it it is evidently, when taken in conjunction with the crossed keys, intended to represent S. Peter's tiara. More anciently still the archbishops used as their official arms a shield identical with that of the See of Canterbury.



YORK

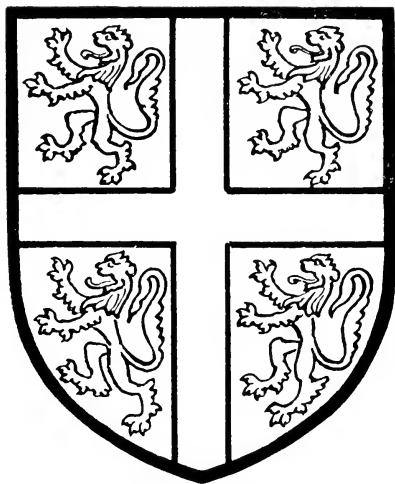
DURHAM

Azure a cross gold between four lions silver.

This magnificent coat of arms appears first on the seal of Robert Nevill, Bishop of Durham from 1438 to 1457. The lions are possibly derived from the arms of the great Thomas Hatfield, bishop from 1345 to 1381, whose seal contains his arms, a cheveron between three lions.

This shield, with the field red and the cross and lions silver, has been found, it is said, as the ensign of S. Denys, bishop and martyr.

It is worthy of note that the Bishop of Durham is the only prelate in England who should use a mitre having a coronet about its rim. This distinction belongs to him, and to him alone, a sign of the palatinate authority which until 1835 was exercised by the occupants of the see.

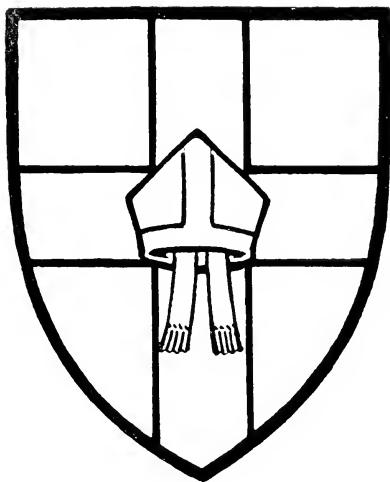


DURHAM

CARLISLE

Silver a cross sable with a mitre gold thereon.

It is difficult to trace any special heraldic significance in these arms which as late as the reign of Edward VI had not definitely assumed their present form. The cathedral is dedicated to the Holy Trinity.

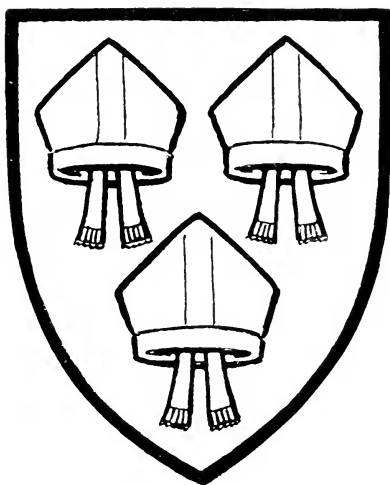


CARLISLE

CHESTER

Gules three mitres with their labels gold.

It is said that these are the arms of the abbey of Benedictine nuns which was suppressed in Henry VIII's time, when the church of the nunnery became the cathedral of the new see.

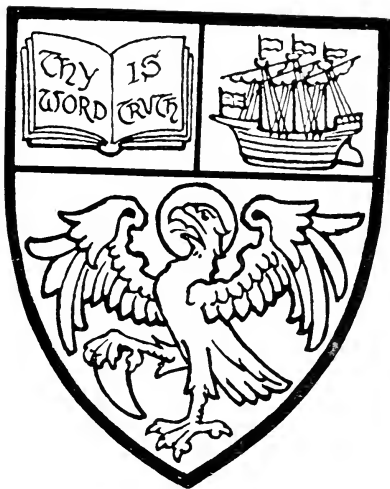


CHESTER

LIVERPOOL

Silver the eagle of S. John the Evangelist holding an inkhorn sable and a chief parted azure and gules with an open book gold in the azure having on its leaves the words "Thy word is Truth" and in the gules a three-masted ship gold.

The eagle is taken from the ancient seal of the borough ; the book with its legend was placed in the chief at the request of John Charles Ryle, first bishop (1880–1900) of Liverpool, and the ship refers to the port and commerce of the city.

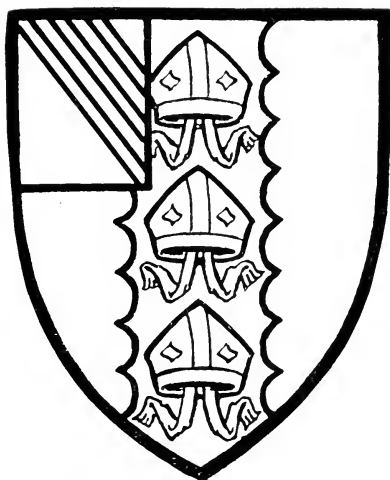


LIVERPOOL

MANCHESTER

Or a pale engrailed gules with three mitres or thereon and a quarter gules with three bends or therein.

Dr. Woodward (*Ecclesiastical Heraldry*, p. 195) suggests that the engrailure of the pale is in allusion to the name of the Grelleys, feudal barons of Manchester. The red quarter with its three golden bends contains the arms of Grelley, which also appear in the shield of the city. The bends should be drawn as in the illustration, not equally disposed in the quarter but with all three in its upper part, in accordance with the custom which in heraldic language blazons them as "enhanced."

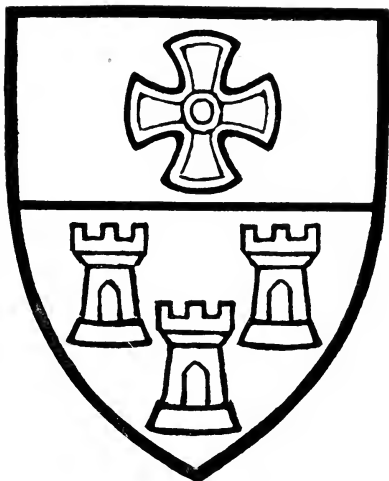


MANCHESTER

NEWCASTLE

Gules three castles silver and a chief azure with the golden cross of S. Cuthbert therein.

These arms are composed of the arms of the City of Newcastle, red with three silver castles, differenced by the blue chief with its golden cross. This representation of the cross found in S. Cuthbert's grave at Durham is a reminder that the jurisdiction of the bishop extends over territory which was formerly part of the palatinate.

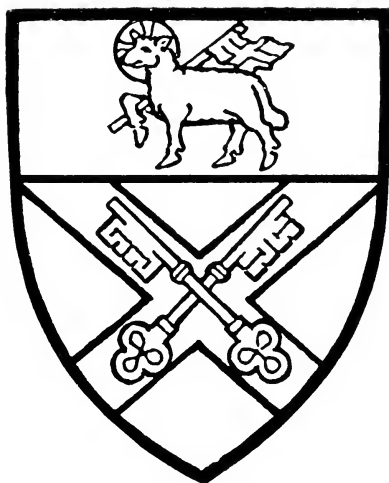


NEWCASTLE

RIPON

Silver a saltire gules with two crossed keys thereon and a chief gules with a holy lamb therein in its proper colours.

The cathedral, formerly the church of the College of S. Wilfrid, is dedicated in honour of that saint and S. Peter, which facts are happily indicated in the arms of the see. The keys upon the red saltire plainly refer to S. Peter, while the white lamb with his silver flag having a red cross upon it, and his golden cruciform nimbus, seems to have been taken from the twelfth-century seal of the College of S. Wilfrid.



RIPON

SODOR AND MAN

Gules a crowned lady with a halo holding a church all in their proper colours and standing with outstretched arms between two pillars silver and in the foot of the shield three bent legs in steel armour coming from a common point.

The figure between the pillars is in modern times described as the Blessed Virgin ; but there can be no doubt that originally it was a representation of S. German, the Bishop of Auxerre in France, who, coming to this land in a time of trouble, wrought against the heresy of Pelagius and was a chief supporter of the British Church. The pillars have all the appearance of having been once part of an architectural canopy such as is commonly found in mediaeval seals. The whole coat in fact has a seal-like appearance.

Below the figure are set the three steel-clad legs which are the armorial bearings of the island, and gave rise to the old jest that "the arms of Man are legs."

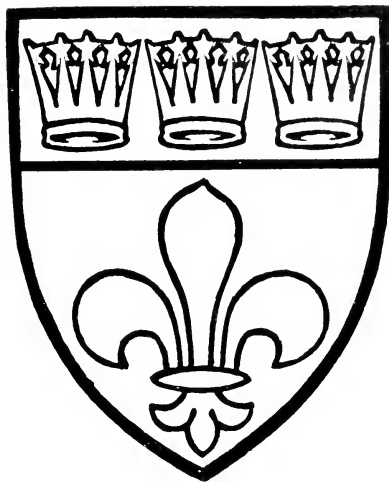


SODOR AND MAN

WAKEFIELD

Gold a fleur-de-lis azure and a chief azure with three celestial crowns gold therein.


The lower part of these arms is suggested by the arms of the City of Wakefield which are the reverse, a gold fleur-de-lis on blue. The golden crowns in the blue chief speak of the dedication of the cathedral in honour of All Saints.



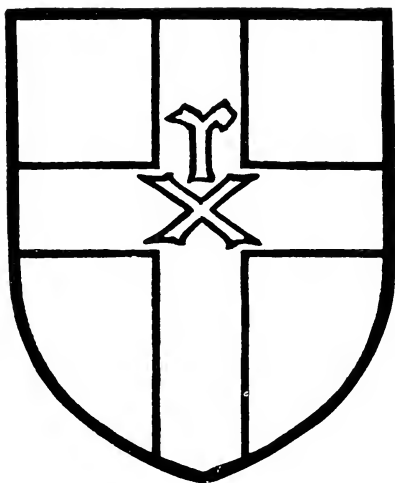
WAKEFIELD

SHIELDS SPECIALLY
ASSOCIATED WITH THE
HOLY NAME

CHRIST CHURCH

Azure a cross gold charged with the sacred monogram  sable.

So many churches are dedicated to our Blessed LORD under this name that a special coat of arms may well be appropriated to them. This shield is designed on the model of that of the great Benedictine Priory of Christ Church at Canterbury, whose armorial bearings were identical with these but with different colours, the Canterbury shield being silver, with the cross sable and the monogram gold.



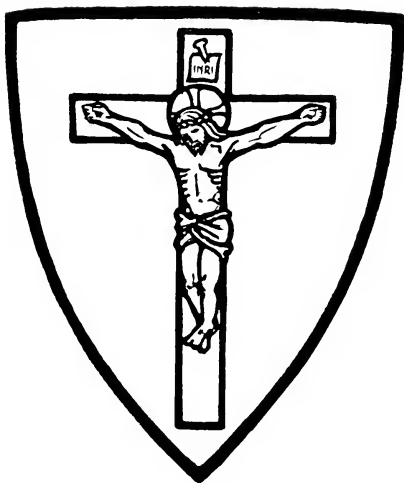
CHRIST CHURCH

HOLY CROSS OR HOLY ROOD

September 14

Azure our LORD upon the Cross gold.

Churches of this dedication have a clear right to this shield. The arms of the cross may extend to the edge of the shield or banner, if it is preferred. The figure of the Crucified might well be represented crowned, and clothed to the feet, with His arms laid horizontally along the beam of the cross, and with eyes open, in the ancient fashion which regarded Him as "reigning from the tree."

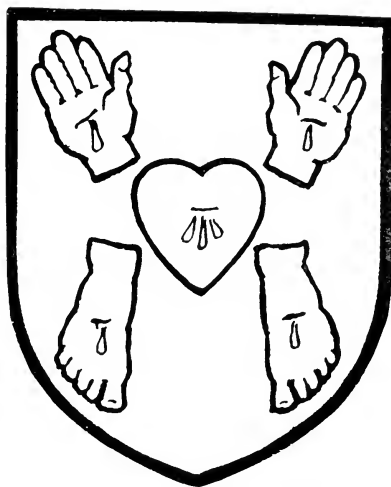


HOLY CROSS OR HOLY ROOD

EMMANUEL

Silver the five wounds of our LORD represented by two hands, a heart and two feet in their proper colours all pierced and bleeding.

This ancient device is proposed as a suitable shield for churches of this dedication. The shield here drawn shows these arms in their most usual form. There is a shield of old stained-glass in the vestry of S. Nicholas' Church at Sidmouth in Devon in which a little golden crown is placed above each of the five wounds, with these inscriptions—under the hands “Wel of wisdom” and “Wel of mercy”; under the heart “Wel of everlasting life”; under the feet “Wel of grace” and “Wel of gostly cōfort.”

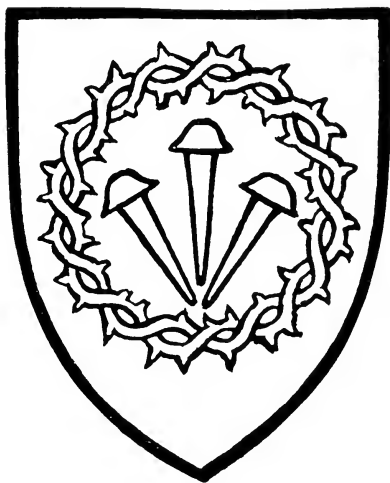


EMMANUEL

S. SAVIOUR

Silver three Passion-nails sable in a crown of thorns vert.

The shield of the Passion, as it was called in mediaeval England, may perhaps be regarded as appropriate to churches having this dedication. It seems somehow reminiscent of the prayer beginning "O Saviour of the world" in the office of the Visitation of the Sick.



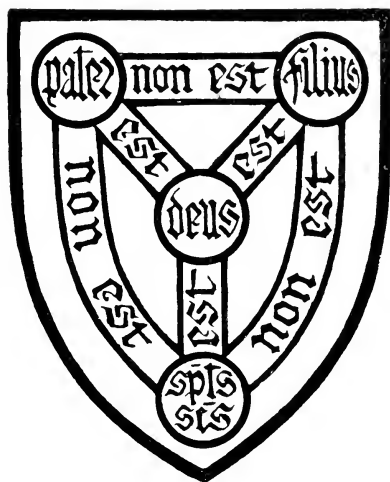
S. SAVIOUR

HOLY TRINITY

Gules the emblem of the Trinity silver with the legends sable.

The ingenuity of the old armorists never devised anything happier than this famous emblem, and none is better fitted to be borne on shield or banner by churches of this dedication. Its complete heraldic blazon is too long for the pages of a book which avoids technicalities, but a glance at the device will show how completely and happily it expresses the great dogma of the Godhead of the Three Persons of the Blessed Trinity, "neither confounding the Persons nor dividing the substance."

Azure a Trinity gold are the arms assigned to S. Faith, virgin and martyr.



HOLY TRINITY

THE FOUR EVANGELISTS

S. MATTHEW. September 21

Gules an angel standing gold.

The familiar emblem of the Divine Man, appropriated to S. Matthew since very early times because in his Gospel the human nature of our LORD is the burden of his teaching, is here placed upon a red shield in token of the martyrdom of the evangelist.



S. MATTHEW, APOSTLE, EVANGELIST,
AND MARTYR

S. MARK. April 25

Gules a winged lion standing with his nimbus gold.

A winged lion is S. Mark's ancient symbol, because his Gospel sets forth the royal dignity of CHRIST. Placed upon a red shield it will serve as the heraldic emblem of the evangelist and martyr.



S. MARK, EVANGELIST AND MARTYR

S. LUKE. October 18

Gules a winged ox with a nimbus gold.

The ox, the emblem assigned to S. Luke, whose Gospel dwells on the sacrificial aspect of the life of our Blessed LORD, is here placed on red to serve as arms for churches dedicated in honour of the evangelist and martyr.



S. LUKE, EVANGELIST AND MARTYR

S. JOHN. December 27

Gules an eagle rising with a nimbus gold.

The ancient symbol of the eagle, assigned from very early days to S. John because his gaze pierced further into the mysteries of heaven than that of any man, is here placed all gold on a red field as the most appropriate heraldic emblem for the son of thunder.



S. JOHN, APOSTLE, EVANGELIST,
AND MARTYR

ARMS ASSIGNED TO SAINTS

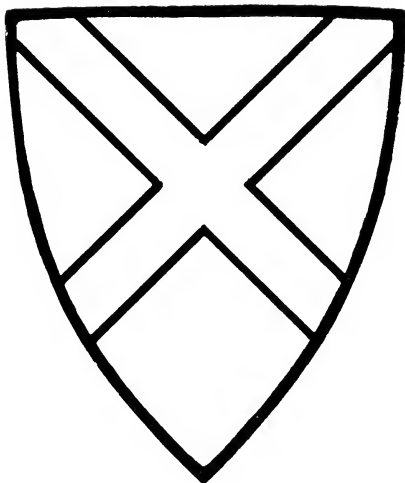
S. ANDREW. November 30

Azure a saltire silver.

The saltire is from time immemorial the symbol of S. Andrew in memory of the cross on which he suffered martyrdom.

This shield with the field silver and the saltire gules is that of S. Patrick, patron of Ireland, and, as is well known, these two saltires quarterly quartered on S. Andrew's blue field form the ground of the Union Jack.

A black saltire on gold is traditionally assigned to S. Osmund, Bishop of Salisbury. *Azure a saltire gold* are the arms of S. Alban, the first martyr of Britain, and of the great abbey in Hertfordshire dedicated in honour of him.

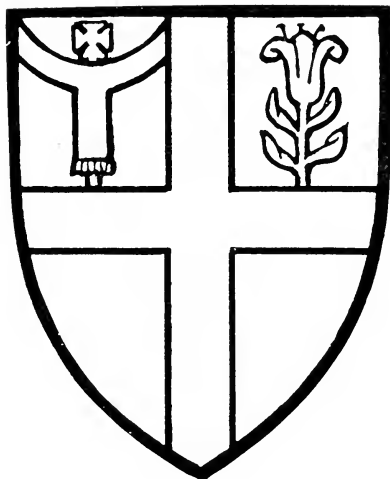


S. ANDREW, APOSTLE AND MARTYR,
PATRON OF SCOTLAND

S. AUGUSTINE. May 26

Sable a cross silver with the cross of an archbishop surmounted by a pall gold in the first quarter and a lily with its leaves silver in the second quarter.

In this ancient shield, attributed in mediaeval days to the Apostle of the English, the black field perhaps suggests the Benedictine order of which S. Augustine was a monk. The cross and the pall commemorate his archiepiscopal rank. A reason for the inclusion of the lily is less obvious; but he died in the month of Mary, and perhaps the flower of Madonna may have been placed there in memory of May 26th, the day of his death.

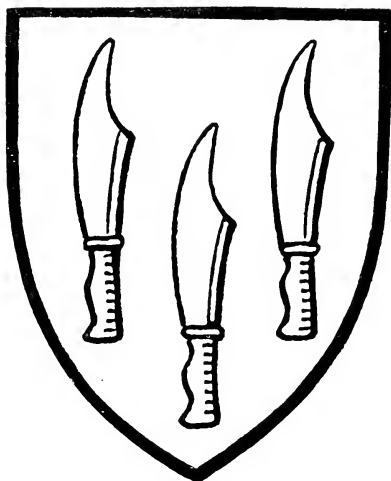


S. AUGUSTINE
ARCHBISHOP OF CANTERBURY

S. BARTHOLOMEW. August 24

Gules three flaying-knives silver with their handles gold.

A large knife, which is the emblem of S. Bartholomew, refers to the legend that he suffered death by being flayed alive and then crucified. But three objects make a better pattern in a shield than one, wherefore three knives are placed here. (Compare S. Thomas, page 190.)



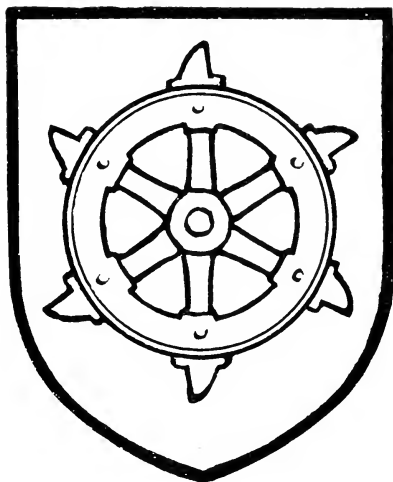
S. BARTHOLOMEW, APOSTLE AND MARTYR

S. CATHERINE OF ALEXANDRIA

November 25

Azure a spiked wheel silver.

This favourite saint, who is said to have been the only child of a King of Egypt, was, after S. Mary Magdalene, the most highly venerated of all women saints. She was universally revered as the patroness of learning and as the noblest type of chastity. According to the well-known legend her persecutors strove to put her to death by breaking her upon a wheel set with spikes, which by divine interposition was broken. In Christian art the wheel of S. Catherine is thus commonly represented as broken ; in the shield of arms devised for her it is invariably shown whole.

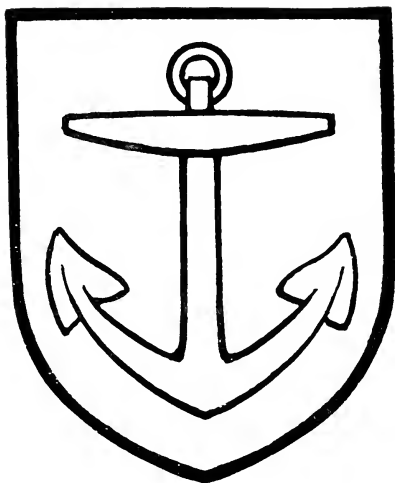


S. CATHERINE OF ALEXANDRIA

S. CLEMENT. November 23

Azure an anchor gold set upright.

The blue shield is charged with the very ancient symbol of this eminent Bishop of Rome, which was assigned to him in memory of the legend that during Trajan's persecution he was bound to an anchor and cast into the sea.

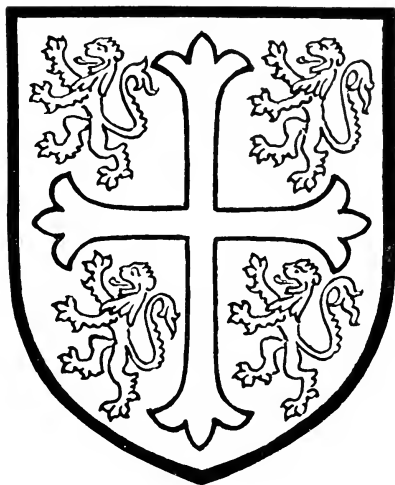


S. CLEMENT

S. CUTHBERT. March 20

Azure a cross paty gold between four lions silver.

It is not easy to imagine what was in the minds of the heralds of the Middle Ages who gave this beautiful shield to the Hermit-Bishop of Lindisfarne, unless we may suppose that it was suggested by the somewhat similar arms of the See of Durham, in whose cathedral the saint's body rests. It will be observed that the cross in this shield is of different form from that of Durham, and that the colours of the charges are reversed.

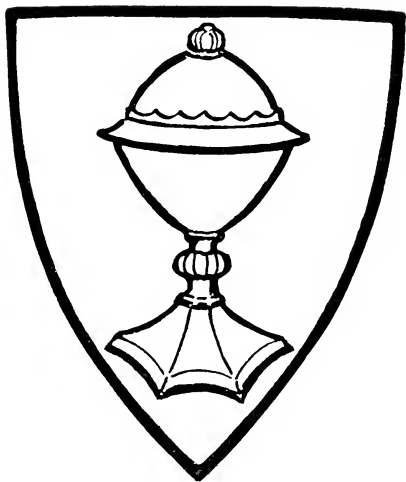


S. CUTHBERT

S. DUNSTAN. May 19

Azure a covered cup gold.

Dunstan, the great Archbishop of Canterbury, artist and musician, scholar and reformer, statesman and preacher, was an expert worker in metals. He was revered as the patron saint of goldsmiths, and the golden cup in the arms devised for him is a symbol of one side of his complex personality.



S. DUNSTAN, ARCHBISHOP OF CANTERBURY

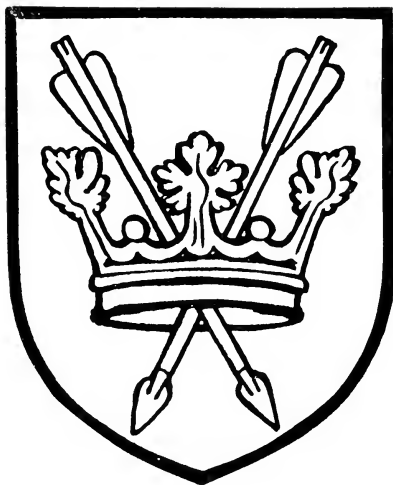
S. EDMUND, KING AND MARTYR

November 20

Azure a crown gold with two arrows gold passed through it saltirewise.

Edmund, the last King of East Anglia, was murdered by the heathen Danes in the year 870, who scourged him and shot him to death with arrows when at a parley with the invaders, he refused to share his kingdom with their chief.

The charges in the arms, which are blue and gold like those of other Saxon kings, refer to his kingship and his martyrdom. The great abbey at Bury which grew up round S. Edmund's shrine had for its arms three like crowns and pairs of arrows on a blue field.



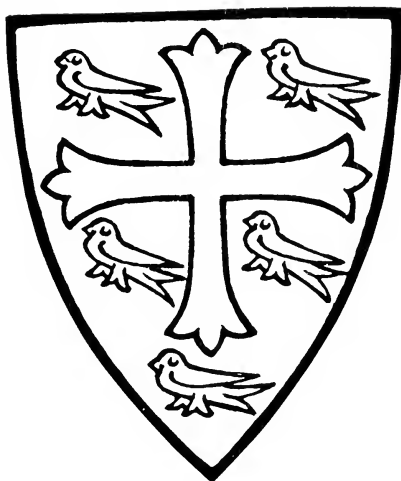
S. EDMUND, KING AND MARTYR

S. EDWARD THE CONFESSOR

October 13

Azure a cross paty between five martlets gold.

There is scarcely a shield in English armory more famous and better known than this of the saint who founded Westminster Abbey and shared with S. George and S. Thomas of Canterbury the devotion of the English folk. Not, of course, that King Edward himself ever displayed these arms which were invented for him long after his death. It is thought by some that the martlets in these arms were suggested by the birds which King Edward placed on his coins, and that these were doves like that which stood at the top of his sceptre.



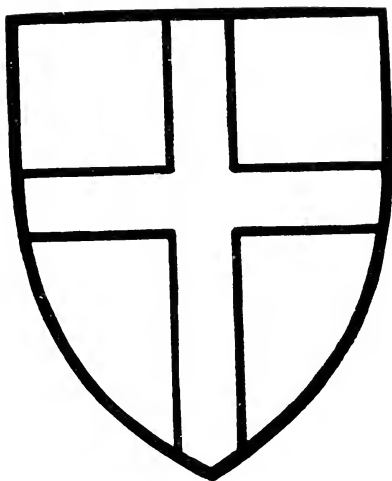
S. EDWARD THE CONFESSOR

S. GEORGE. April 23

Silver a cross gules.

These famous arms have been a part of the armory of England for many centuries. The red cross of the warrior-saint was the badge of English fighting men throughout the Middle Ages ; and it was blazoned on the standards of all English kings and nobles. S. George's shield are the arms of the order of the Garter, the most ancient and eminent order of knighthood in the world, and his cross is to-day, as it has been for centuries, the most prominent device in the national flag.

This shield, with its field of the imperial purple and its plain cross gold, is suggested as arms for S. Helen, the mother of the Emperor Constantine, who, as tradition relates, was the discoverer of the Cross of our LORD.

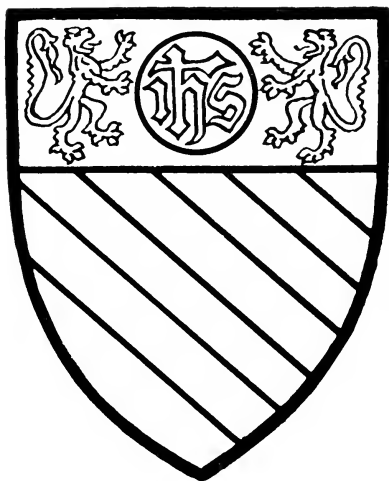


S. GEORGE, PATRON OF ENGLAND

S. GREGORY. March 12

Gold three bends gules and a chief gold with a roundel gules therein having the Holy Name inscribed upon it and supported by two lions gules.

The red roundel with the Holy Name in gold is a representation of the host, placed here in memory of the legend of S. Gregory's mass. It is said that on a day when he was celebrating the Sacrament a vision of the crucified LORD descending upon the altar was revealed, in answer to the prayer of the bishop, to one who doubted the Real Presence.

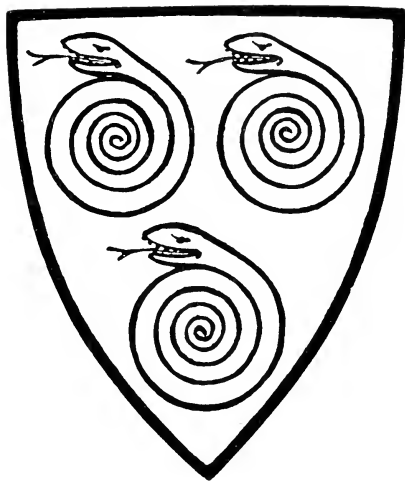


S. GREGORY, BISHOP OF ROME

S. HILDA. November 17

Azure three serpents coiled gold.

Hilda, the great-niece of King Edwin of Northumbria, was abbess first of Hartlepool and afterwards of the famous house at Whitby which she herself founded. "She taught," says Bede, "the strict observance of justice, piety, chastity, and other virtues, and especially peace and charity . . . and so great was her prudence that not only all common folk but sometimes even kings and princes sought counsel of her and found it." It is related that the people adored her, and certain stones which are found there having the form of snakes coiled up were commonly believed to be venomous reptiles, thus changed by the prayers of S. Hilda. It is this tradition that is commemorated by the golden charges in her blue shield.

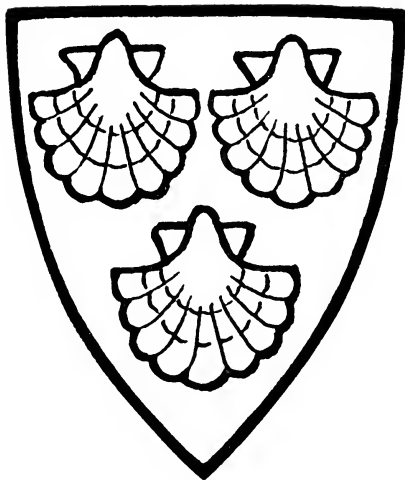


S. HILDA, ABBESS OF WHITBY

S. JAMES. July 25

Azure three scallops gold.

The scallop shell, the ancient emblem of S. James, seems to have been assigned to him by the Spaniards who revered him as their patron and protector. A scallop was worn as a sign by all pilgrims who had been to Compostela in Galicia where the shrine of the saint was. The Spanish knightly order of S. James was founded in memory of the battle of Clavijo, where, it is said, the patron of Spain appeared, sword in hand, to fight against the Moors with the trappers of his war-horse powdered with scallops. The badge of that famous order is a red sword with a silver scallop upon the hilt. It is thought that the scallop may have been chosen as S. James's emblem in memory of his having been a fisherman.

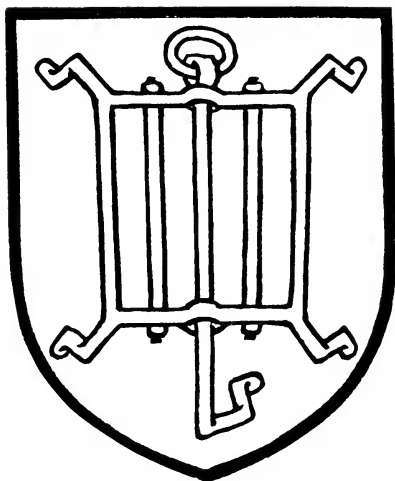


S. JAMES, APOSTLE AND MARTYR

S. LAURENCE. August 10

Silver a gridiron sable.

Laurence, the deacon of Rome, who suffered for the Faith during Valerian's persecution in the year 258 was so highly honoured in this, as in every other country of Christendom, that churches dedicated in his honour are to be found in all but four counties in England. His emblem, the instrument of his martyrdom, is the charge in the silver shield that the piety of mediaeval armorists devised for him.



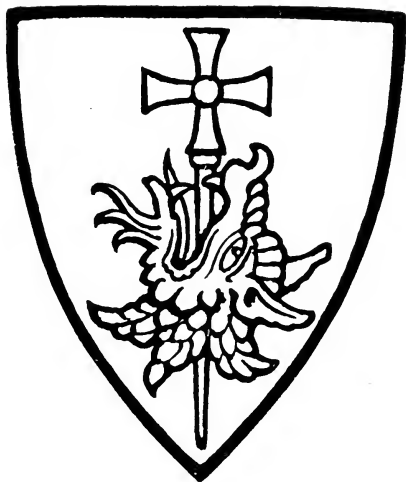
S. LAURENCE

S. MARGARET OF ANTIOCH

July 20

Azure a dragon's head torn off at the neck and pierced with a cross gold.

These arms are suggested by the legend that when S. Margaret, the noble virgin-martyr of Antioch, was imprisoned by her persecutors Satan in the form of a dragon appeared and devoured her. But the power of the cross which she wore grew in the mouth of the dragon and tore him in pieces, so that Margaret came forth unhurt.



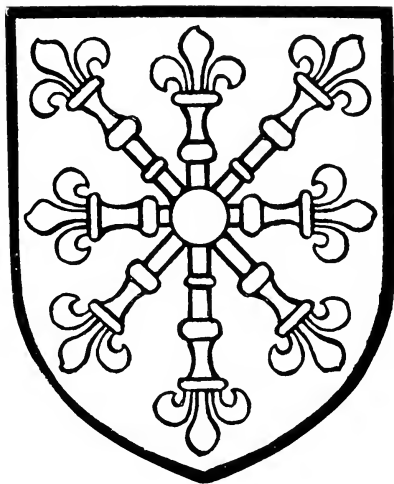
S.-MARGARET OF ANTIOCH

S. MARTIN. November 11

Azure a charbocle gold.

It is not easy to see why this device should have been attributed to S. Martin. The charbocle or escarbuncle is a heraldic figure which originated in the central boss with its radiating ribs, used in ancient times to strengthen the knightly shield.

These arms were borne by the family of St. Martial of Auvergne in France, and it is possible that English armorists may have been misled by the similarity of the name into assigning them to the famous French bishop whose memory was so greatly revered in our own country.

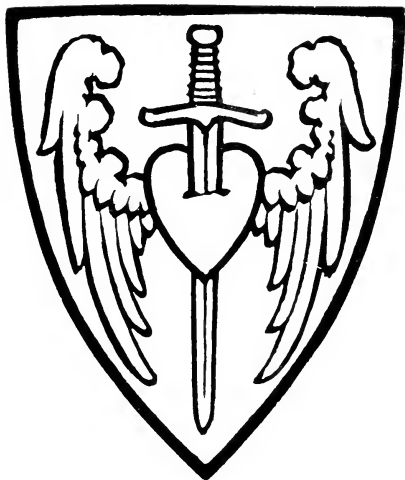


S. MARTIN, BISHOP OF TOURS

THE BLESSED VIRGIN MARY

Azure a heart in its proper colour having wings gold and pierced by a sword silver with its hilt gold.

This very ancient shield for Our Lady is a reference to Simeon's words, "Yea, a sword shall pass through thine own soul also." Its blue field is the Virgin's colour, and the charges are suggestive of *Mater dolorosa*. Another shield frequently found, which symbolizes the Virgin of the Annunciation, is *Silver a group of lilies in their proper colours standing in a golden vase*.



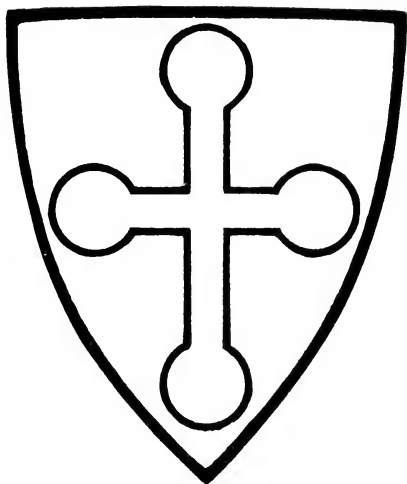
THE BLESSED VIRGIN MARY

S. MICHAEL THE ARCHANGEL

September 29

Silver a cross pommy gules.

The reason is lost for the choice of a red cross of this peculiar form, with its arms ending in balls or apples, as the emblem of the Archangel Michael, but it is so assigned in Harl. MS. 5852 in the British Museum. Sometimes the cross is found with trefoiled ends.



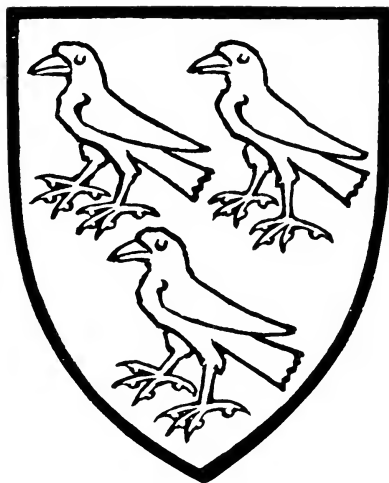
S. MICHAEL THE ARCHANGEL

S. THOMAS OF CANTERBURY

December 29

Silver three Cornish choughs in their proper colours.

The birds are black with red legs and beaks. The arms of the city, three choughs and a chief with a leopard of England, are engraved in its fifteenth-century seal. It is hardly likely that Archbishop Thomas himself actually bore arms; but the choughs, as Mr. W. H. St. John Hope has remarked, were certainly regarded as S. Thomas's birds in the Middle Ages. If there is any legend to account for this it is no longer remembered.

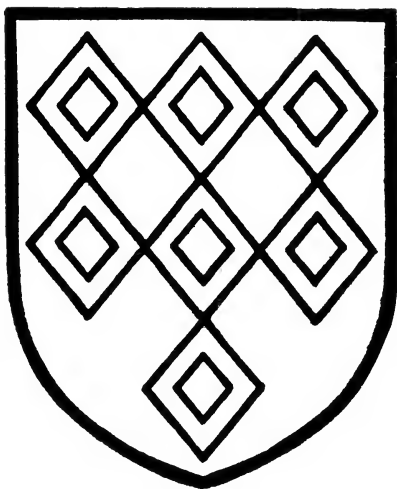


S. THOMAS OF CANTERBURY

S. WILFRID. October 12

Gold seven voided lozenges gules.

This shield has been regarded as S. Wilfrid's since the fifteenth century at least. It is not easy to say why it was assigned to him, or wherein is its appropriateness. Perhaps, however, it is more than fancy which sees in this reticulated charge some suggestion of a fishing-net. For Wilfrid was not only a great fisher of men. The tale of how in the days of his banishment he showed the starving Sussex folk the plenteous store of food that the sea held for them is well known. Perhaps too in the seven sharp summits of the lozenges of his shield there may be a hint of Wilfrid's devotion to the See of Rome, as if those points referred to the seven hills of the eternal city.



S. WILFRID, BISHOP OF YORK

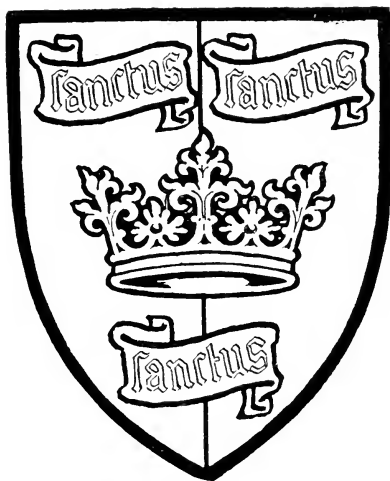
ARMS SUGGESTED FOR SAINTS

ALL SAINTS. November 1

Party silver and sable a crown gold between three scrolls gold having the word " Sanctus " gules upon each.

This shield is offered as a heraldic emblem for churches dedicated in honour of All Saints.

The field divided perpendicularly into two equal halves, silver to the dexter, sable to the sinister, is intended to symbolize the brightness and the trials of the heavenly and the earthly life. A gold crown has ever been the emblem of sanctity ; and the scrolls with their red words are suggested as typifying the hymn of the redeemed.

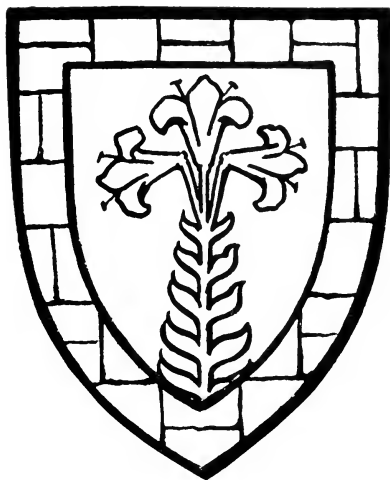


ALL SAINTS

S. ANNE. July 26

Azure a lily silver growing within a border silver masoned sable.

The blue field with the silver lily growing in it is intended to represent the girlhood of the Blessed Virgin ; the masoned border is for the protecting care of the mother of Our Lady.



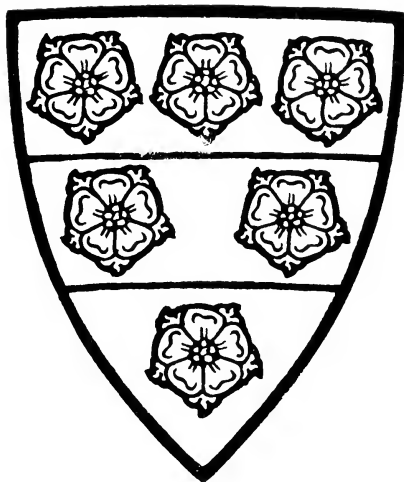
S. ANNE

S. BARNABAS. June 11

Gules a fesse silver and six roses counter-coloured.

So little is told of this saint in history and in legend that it is not easy to devise a coat of arms containing any allusion to his personality. But his festival falls in June, the month of roses, and, in default of a better, perhaps the shield illustrated opposite will serve as a heraldic design suitable for churches with this designation.

If the silver fesse is drawn so that it occupies about a third of the shield the roses (four of them silver on the red of the field, the other two red upon the silver fesse) can be disposed in a regular and agreeable pattern somewhat after the manner of a wreath. The shield then serves to remind us of a pretty custom that obtained in old days in at least one parish, where on S. Barnabas' day the clerks and singing boys were wont to crown themselves with wreaths of roses.

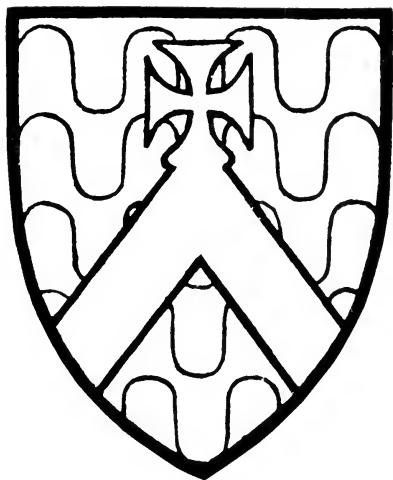


S. BARNABAS

S. BOTOLPH. June 17

Barry wavy silver and azure a chevron sable with its point ending in a cross.

Botolph, the hermit-abbot of the fen country, is famous as the pioneer of the Benedictine order in England. At some time in the seventh century he, with the goodwill of the king of the East Angles, founded a monastery on a lonely piece of land surrounded by water. This shield with its six waved divisions of white and blue may be taken to represent the water that was about his dwelling, and the chevron is the old heraldic charge by which the mediaeval armorists symbolized a builder. The cross at the top of the chevron is introduced to indicate that S. Botolph's building was sacred.

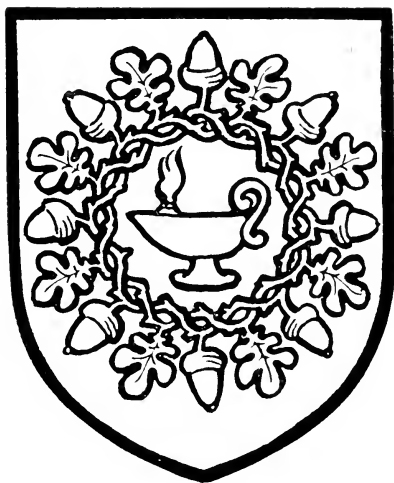


S. BOTOLPH

S. BRIDGET. February 1

Silver a lamp gules aflame in a wreath of oak vert.

The white field may be regarded as symbolical of the virgin Abbess of Kildare, "the Mary of the Irish," and suggests the white garments which she always wore. The oak wreath is emblematical of Kildare, the greatest of her foundations, whose name means "the cell of the oak," while the red lamp with its flame is a reminder of the sacred fire which the nuns of Kildare kept ever burning in memory of her.



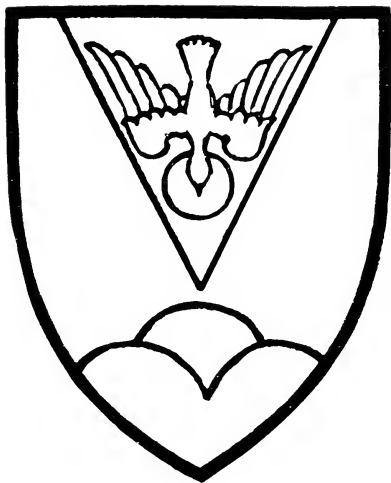
S. BRIDGET

S. DAVID. March 1

Silver a mount vert and a pile azure with a holy dove in his proper colours descending therein.

It is told of S. David, the chief of the builders of the Church in Wales, that when he was a young bishop and known for a very eloquent preacher men besought him to speak to a great multitude when other speakers had tried in vain to make themselves heard. Whereupon the ground rose as a high mount under his feet, says the legend, so that David was clearly heard by all, both far and near, while a white dove sat upon his shoulder and stayed so long as he was speaking.

It is this legend which the shield here devised for him records in heraldic language.



S. DAVID, PATRON OF WALES

S. GILES. September 1

*Vert a leaping hind gold shot through with
an arrow silver.*

This shield is designed in reference to the favourite legend of the hermit-saint who is said to have lived in a forest by the Rhone. There he was discovered, so it is related, by the King of France while hunting, who having tracked a wounded hind found that she had taken refuge in the hermit's cell.

S. Giles is the patron saint of the woodland, hence the shield is coloured green.

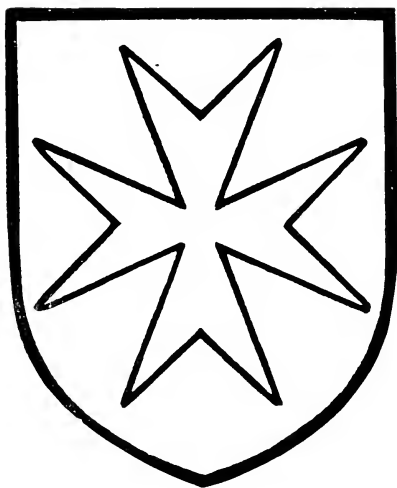


S. GILES

S. JOHN BAPTIST. June 24

Gules a cross silver with eight points.

There is no need to seek far for a heraldic symbol of S. John Baptist when we have the beautiful cross which, under its name of the Maltese cross, was the badge of the famous military order of the Knights Hospitallers. The order was instituted early in the eleventh century under the patronage of this saint for the protection and support of pilgrims going to the sepulchre of our LORD. After the loss of the Holy Land the order had its home at Rhodes, but being driven from thence it was transferred to Malta whence the cross gained its familiar name.

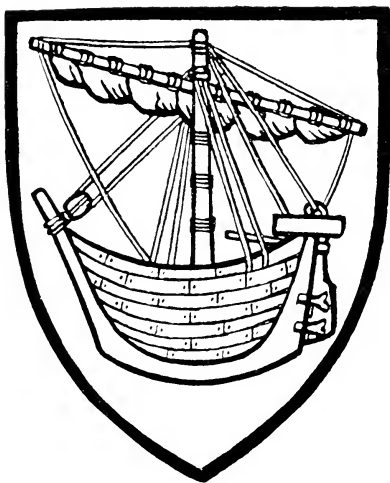


S. JOHN BAPTIST

S. JUDE. October 28

Gules a ship gold with its sails and cordage silver.

Of the several emblems appropriated to S. Jude the ship, as that which appears most often in English representations of him, has been chosen as the charge for a shield of arms to symbolize him. The field is gules in reference to the legend that he suffered a martyr's death.

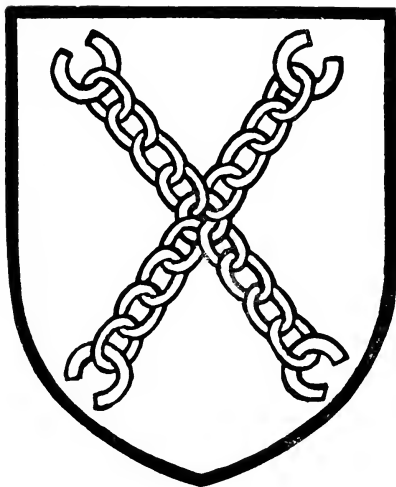


S. JUDE, APOSTLE AND MARTYR

S. LEONARD. November 6

Sable a saltire of chains gold ending in broken fetters.

Leonard, the patron saint of prisoners and slaves, was a hermit of France who lived in the sixth century. He founded an abbey near Limoges and spent his long life in works of pity, being specially tender towards those who had lost their liberty. The Benedictines claimed him as one of their order, and the black field of these arms is a reminder of the colour of their habit. The golden chain with its broken fetters is intended to typify the freeing of captives which was S. Leonard's dearest form of charity.

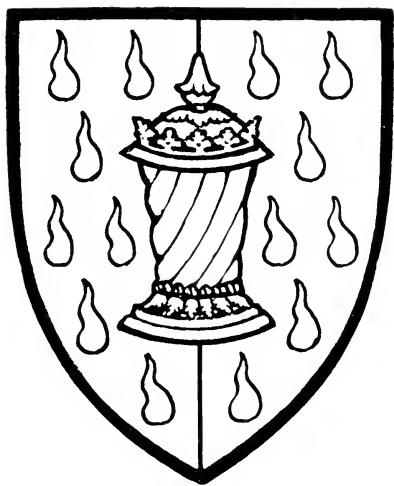


S. LEONARD

S. MARY MAGDALENE. July 22

Party purple and sable strewn with drops silver an alabaster ointment-pot in its proper colours embellished with gold.

The field is divided perpendicularly and coloured purple and black, the colours of penitence and mourning. The principal charge is the symbol of the saint, and the silver drops with which the field is bestrewn may be taken to represent S. Mary's tears.

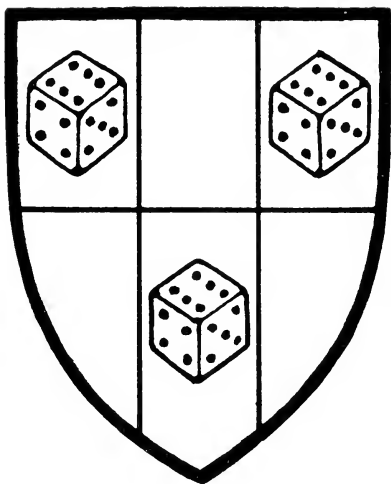


S. MARY MAGDALENE

S. MATTHIAS. February 24

Six pieces gules and gold with three dice in their proper colours in the gules.

This shield is intended to symbolize by its charges him who was chosen by lot into the number of the Apostles, and by its colours his martyrdom and renown. It is suggested as an alternative to the usual method of representing a saint by the emblem which is used to distinguish him in Christian art. A precedent for introducing dice into a shield is to be found in the arms of the English family of Mathias who bore *Gules three dice silver*, as well as in mediaeval shields in Winchester Cathedral and elsewhere in which they are pictured among the instruments of our LORD'S Passion.



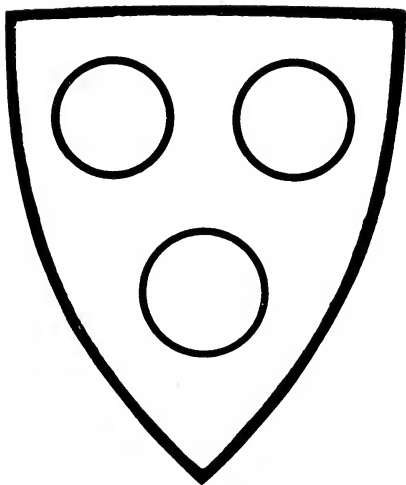
S. MATTHIAS, APOSTLE AND MARTYR

S. NICHOLAS. December 6

Azure three bezants.

Nicholas, Bishop of Myra, the patron saint of children, has as his emblem three golden balls in reference to the legend which tells how he saved three sisters from poverty and shame by throwing secretly three purses of gold into their house. These gifts are represented heraldically by golden roundels in the shield opposite, where the blue field may be allowed to typify the sea, for S. Nicholas is the patron too of seafaring men.

The arms of the Kentish family of St. Nicholas who bore *Ermine a chief quarterly gold and gules* are sometimes improperly ascribed to the Bishop of Myra.

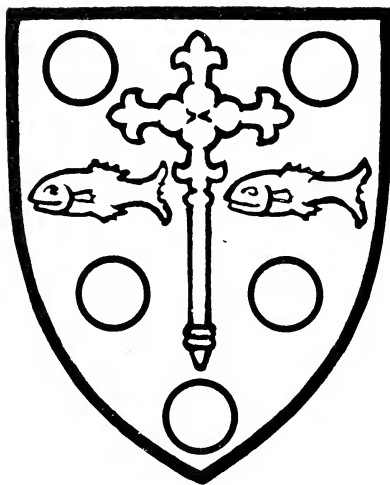


S. NICHOLAS, BISHOP OF MYRA

S. PHILIP. May 1

Gules a staff set upright having a cross at its head between two fishes lying fessewise with two roundels in the chief and three in the foot all gold.

The red field is symbolical of martyrdom ; the golden fishes and the five roundels are for a reminder of the miracle of the feeding of the five thousand ; the long cross is that which is seen in so many devotional pictures of S. Philip.

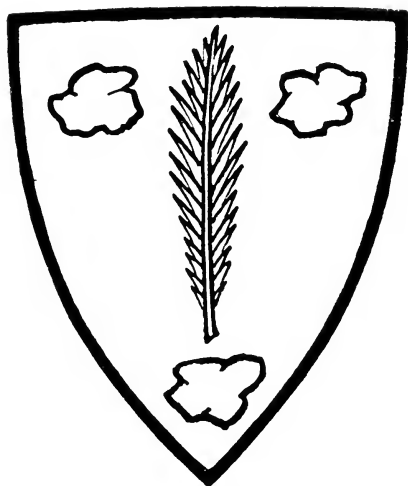


S. PHILIP, APOSTLE AND MARTYR

S. STEPHEN. December 26

*Gules a palm-branch gold set upright
between three flint-stones silver.*

These are the arms of the Abbey of S. Stephen at Dijon in France. English heraldry seems to have failed to devise a shield for the first martyr, and English churches of this dedication would find it hard to design anything better than these expressive arms of the emblems of his martyrdom.

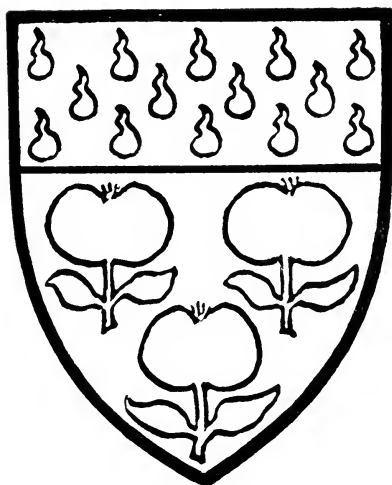


S. STEPHEN THE FIRST MARTYR

S. SWITHUN. July 15

Silver three apples with their leaves vert and a chief azure sprinkled with drops silver.

The charges in the shield are suggested by the popular weather legend regarding the festival of the translation of the famous bishop. The silver drops in the blue chief refer to the rain which so often falls against our hopes on S. Swithun's day, while the green apples allude to the old legend that if S. Swithun wets the orchards there will be a plentiful harvest.

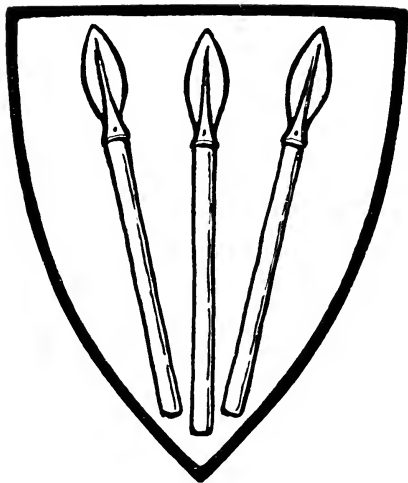


S. SWITHUN, BISHOP OF WINCHESTER

S. THOMAS. December 21

Gules three spears in their proper colours.

The field is red, the martyr's colour ; a spear is his well-known emblem in allusion to the instrument of his martyrdom. Three spears are placed in this shield, in accordance with mediaeval heraldic practice, for artistic reasons ; for three charges have a better appearance than one. A single spear would occupy too small a space to make an effective design.



S. THOMAS, APOSTLE AND MARTYR

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